

and the Macquarts. One Adelaide Fouque, a woman of hysterical nature who eventually goes mad, — a variety of disorders being transmitted to most of her descendants, — marries a man named Rougon, and on his death lives with another named Macquart. By the former she has a son, Pierre Rougon ; by the latter a son, Antoine, and a daughter, Ursule Macquart. This daughter marries a hatter named Mouret, and thus at the outset of the series the second generation of the family is shown divided into three branches. In the third generation it increases to eleven members; in the fourth to thirteen. In the fifth it dwindles, its vitiated energies now being largely spent; and though there are indications of its continuance in sundry children who do not appear on the scene, the hope of regeneration rests virtually in only one child, a boy three months old when the curtain finally descends. In " La Fortune des Rougon," then, we are shown old Adelaide Fouque, her children and some of theirs, all more or less poverty-stricken and striving for wealth, which comes with the foundation of the Second Empire. The scene is laid at Plassans— Abe, as was formerly explained — and one sees the Imperial *regime* established there by craft and bloodshed.

Next comes " Son Excellence Eugfene Rougon" (II) which carries one to Paris, where the fortunes of the eldest

of the Rougon brothers, first an advocate and
at last an
all-powerful minister of state, are followed in
official and
political circles. The court of Napoleon III
appears at the
Tuileries and at Compifegne, where one meets,
among others,
a beautiful Italian adventuress, Clorinde Balbi
— suggestive
of the notorious Countess de Castiglione — with
a mother
reminiscent of Madame de Montijo. And in
other chapters